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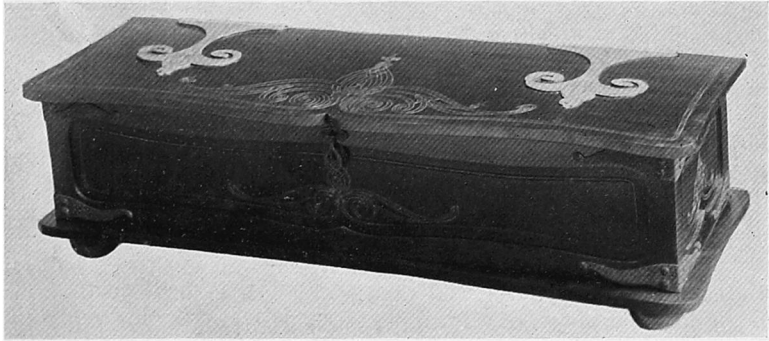
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lar, we are liberal beyond measure in the variety of our sauces and our fashions in art.

The late George Inness and the late William M. Hunt showed this trait, not to speak of living artists. But there are others to whom an alteration in their methods comes gradually, so that when their new style is clearly defined it shows that it has a lasting quality, is not imitative of some favorite of the day, here or abroad, but proceeds from the natural evolution of the painter himself.



CHEST
By Walter R. Clarke

PYROGRAPHY COMBINED WITH COLOR WORK

Miniature ornament in the form of color applied to wood is growing in favor. This it would seem is a departure which the printer and the lithographer cannot follow. Very beautiful specimens of the work have been shown at recent exhibitions of arts and crafts societies, both East and West, and notable examples of it are being quietly made to order from time to time in all our larger cities.

Pyrography combines naturally and satisfactorily with ornamentation in color, or with carving, and such combinations are finding favor even with people of conservative taste. Places where such ornamentation may be used with propriety and good results are many, and it is probable that these forms of artistic expression will be used by an increasing number of workers as time goes on.

The accompanying illustrations show a Moorish taborette and an oak chest designed by a young Minneapolis craftsman and executed under his supervision. The chest is solid and massive in effect; it is of very dark well-seasoned oak and measures six feet in length by two

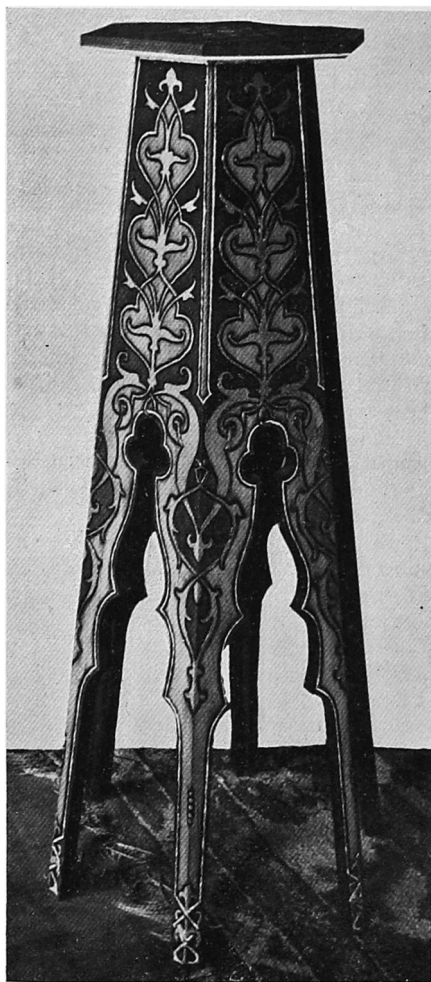
feet in width. The simplicity of its ornamentation is its distinguishing feature. This ornamentation is in an interlacing scroll-like design incised deeply enough to get to the lighter tint of the wood and then scorched to a brown, lighter in tone than the body of the chest. The mountings are in black iron. This chest, while it is very plain, is excellent in style and effect.

The taborette is a very good specimen of illumination on wood. The colors are red, blue, black, and white, with touches of gold. The black lines are incised and burnt with the pyrographer's tools. Other surfaces are scorched a rich brown, which combines very beautifully with gold. There is nothing garish in the coloring, for the reds and blues are in tones that harmonize.

Mr. Clarke, the designer, believes there is a future for pyrography as a decoration for interiors and has made some very attractive designs for billiard and smoking rooms in burnt effects alone and in combination with colors.

The mere element of novelty will likely give this class of work something of a vogue, but apart from the factor of newness, which is often questionable in its influence, the innovation has certain beauties of its own inherent in its harmonies of color and its unique effects that cannot fail to give it popularity and no inconsiderable tenure of life. At all events, the scheme of decoration warrants the earnest efforts of artists.

CHARLOTTE WHITCOMB.



MOORISH TABORETTE
By Walter R. Clarke